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on "Constable and His Influence on Landscape Painting." He had examined the 88 sketches sold to the plaintiffs. In his opinion they were not by Constable.

Justice Ridley asked: "Are they anything like his work?" and Mr. Holmes replied: "A few look like it, and at a distance might be mistaken for Constable's work by anyone not well acquainted with it."

In cross-examination, the witness said that it was well known that there were a great number of Constable forgeries about. There was one picture in the Louvre which passed as a Constable but was not. It was not a forgery, but was by an artist whose work resembled Constable's.

The defendant's attorney said: "One of the pictures in question here is called 'Eton College,' and is dated August, 1864. Do you think the plaintiffs could have thought that this picture was painted by Constable before 1837?" The witness replied: "In buying pictures at an auction one does not always have time to examine everyone separately."

"The witness continuing, said that he had known the defendant for about three years. He had given several portraits to the National Portrait Gallery. Several of them were very interesting. They thought these pictures were genuine or they would not have accepted them. The defendant had also presented a picture of Henry IV., which now hung in the Jerusalem Chamber.

Did Jones Tell a Lie?

The defendant's attorney, Mr. Eames, said: "My client will say that, believing these sketches to be Constables and wishing to cover up the source from which he got them, he told a lie. That, however, is not the ground of the plaintiffs' action, because they never saw the defendant's letters before they bought the sketches."

Justice Ridley: "If the defendant was the source of the lie is he not responsible?"

Mr. Eames: "The plaintiffs are entitled to rely on the statement in the catalog that the sketches were 'by or attributed to' Constable, but not on the statement that they were purchased from 'Mrs. Golfani.'"

Mr. C. Huggins, an art agent and valuer, said that he received instructions from the plaintiffs to bid for the sketches up to a certain limit. He did not examine them very closely.

Mr. Dowdeswell's Evidence.

Mr. C. Dowdeswell, the managing director of the plaintiff company, said "that the statement in the catalog that the sketches were by or attributed to Constable affected his mind in deciding to buy them. He went to see the sketches and examined them for a few minutes under an artificial light. He had no reason to doubt that the sketches were by Constable. The pictures were cleaned and framed at a cost of £80. He had never been able to get any information as to the old lady known as Golfani."

Mr. Swift: "I think she was a sister of Mrs. Harris." (Laughter.)

Mr. Freeth Smith said that he carried on business as an art and curio dealer in Bath. He knew W. W. Warren, who died in 1911. For some years before his death he lived in Bath, and from time to time sketches by Warren were offered to him. Warren was ill for some time before he died. He (the witness) knew Warren's housekeeper, and during his illness a number of sketches were sent round to him for sale. He bought about £300 worth altogether at prices varying from a few pence to 10s. or 15s., the average being 1s. to 1s. 3d. The defendant had been a customer of his for 15 years and had bought a large number of the sketches which he had bought from Warren at prices varying from 6d. to 10s. They were referred to as Warren's sketches. He (the witness) never had any Constables. Later, he told the defendant that he had heard that he was selling the sketches in London as Constable's and was making a great deal of money out of them. The defendant said that it was untrue. When the defendant was buying the sketches he said that he wanted dark green landscapes, which he called Constable green landscapes.

Justice Ridley: "I thought that one usually spoke of Constable blue."

Mr. Swift: "These were Special Constables." (Laughter.)

Mr. Eames, for defendant, said that Mr. Dowdeswell in buying the sketches relied on his own experience and artistic knowledge and not upon the statements made in the catalog. Even if he bought on the faith of the catalog the statement in it was only that the pictures were "by or attributed" to Constable, which did not bear the meaning placed on it by the plaintiffs. Assuming the representation meant what the plaintiffs said, before the defendant could be held liable it must be shown that he had acted fraudulently, and he could not be held guilty of fraud merely because he told a lie of which the plaintiffs only heard after they had bought the sketches.

Mr. Alfred Jones, the defendant, said "he had dealt in pictures for 25 years. Mr. Smith put the sketches in question before him and said that they were very clever things. He thought that they were the work of Constable, and he still believed that to be the case. The first lot of pictures sent to Messrs. Robinson and Fisher were bought by two high-class dealers in London. There was a great competition for them and that backed him up in his idea that they were Constables, knowing how dealers in London tried to find out the source of such things so that they might clear them out, he invented the story of Mrs. Golfani. The story in the letter was untrue and there was no Mrs. Golfani. Mr. Smith never told him that the sketches were by Warren. He said that they were Warren's, which meant they came from Warren's collection.

"He believed that the pictures were Constables and that was the reason why he wrote the name Constable on them."

CANNOT USE A. A. A. NAME.

Justice Philbin granted the application of the American Art Association of 6 East 23 St. for an injunction pendente lite to restrain the American Art Galleries and Auction Rooms from using the name American Art Galleries or any simulation of that name.

"It is shown that the facts come within the rule defining unfair competition. The similarity of the name used by the defendants in the conduct of the said business is so great as to compel the inference of fraudulent intent in its use."

IMMIGRANT COMP'N PRIZES.

The prizes offered by Mr. H. P. Whitney in the Immigrant in America competition have been awarded as follows: The first prize of \$500 was awarded to B. Buffano, sculptor; the second prize, \$250, went to Mary Bayne for a painting; the third, \$100, to F. G. Applegate of Trenton for a small wax group, and the fourth of \$50 to Evan J. Walters for a drawing in black and white.

A special prize of \$100 for a poster design went to Christine F. Chambers.

The exhibition at 8 W. 8 St. opens Monday when \$1 will be the admission fee. Saturdays and Sundays will be free and other days 25 cents will be charged.

NEW ARTISTS' HOTEL.

Henry W. Ranger and Edwin Isham head a syndicate of artists who have combined to erect a new and handsome Artists' Hotel on the site of the old factory, 125 feet wide and 100 feet deep, Nos. 42 to 50 inclusive west 67 St. The building, which is to be some twelve stories in height, and will cost, with the land, something like a million is to be Gothic in architecture, and will be novel in construction. The rooms on the main floors are to be studios and those on the mezzanine floors to be bedrooms, all connecting with the studios.



P. A. B. WIDENER

OBITUARY.

Peter A. B. Widener.

Peter A. B. Widener, capitalist, and whose art collections are among the most notable in America, and contain some of the most costly examples of early painters ever brought to this country, died at his country mansion of Lynnewood, Elkins Park, Pa., near Philadelphia on Nov. 6, aged 80. He had been in failing health for some five years past, and his condition was aggravated by the loss of his son, George D. Widener and his grandson, the son of George Widener, on the Titanic in April, 1913.

With failing health, Mr. Widener's interest in the building up of his art collections waned, and the notable additions made to said collections of late years, notably the Panshanger Raphael, have really been effected by his son, Mr. Joseph E. Widener, who will probably inherit the bulk of the collections or be the trustee for the same, and who, it is generally thought, in art circles, will still further add to the same and in time bequeath them to the City of Philadelphia.

It is hardly necessary to review Mr. Widener's life career at any length, as this is well known to the art public. He was born in Phila., the son of German parents, Nov. 13, 1834, received a common school education, and not caring to follow his father's occupation as bricklayer, became a butcher's boy (the first John Jacob Astor was a baker's boy), and through assiduous labor and thrift, was soon able to open a shop to sell mutton of his own. He was noted as a trimmer of chops. In this connection, the story, told in Paris, some few years ago after Mr. Widener had acquired some notable panels by Boucher for \$25,000 each, is recalled. A rival and disappointed bidder for these panels remarked after the sale. "Well, the panels found their proper market—Bouchers to a Boucher."

After laying the foundation of a large fortune, through contracts to supply meat to the Government during the Civil War—following a combination with a cousin, also in the meat business—Mr. Widener entered politics, and after holding several minor offices, finally became City Treasurer. He was always a Republican. He is said to have administered the office with wisdom and success, although his retention of large fees, brought him criticism. This, however, was perfectly legitimate. Having formed a close friendship with the late William L. Elkins, the two men, foreseeing the possibilities of gain in the development of the traction facilities of Philadelphia, formed a close combination and they gradually, with Elkins' larger wealth, and Widener's greater ability, consolidated and developed the various lines and made immense fortunes.

Turning their attention to a wider field for traction development, Widener and Elkins tried to obtain control of the N. Y. City lines, but were fought off by the late Jacob Sharp and his associates. When these were deposed, and some years later, they combined with the late William C. Whitney and Thomas F. Ryan, and were members of the famous syndicate, the investigation of whose affairs and handling of the Metropolitan lines produced such a scandal some years ago.

Mr. Widener's extensive interests took him to all parts of the country in special cars. It is told of him that on one of these

tours of inspection with a group of capitalists the party was marooned on a siding at a small middle western town. Mr. Widener and several of his friends went into the place on a foraging expedition, for the stock of food was low. They first stopped at a butcher's store, where they ordered lamb chops.

The butcher was rather awkward, and Mr. Widener made some jesting remark at which the man took offense.

"Maybe," said the knight of the cleaver, "you would like to do it yourself."

Off came the hat and coat of the millionaire, up went his sleeves, and for a few minutes he performed miracles in cutting and trimming chops.

"You are a better man than I am at that," said the butcher. "That's the finest work I ever saw."

As an Art Collector.

As an art collector, Mr. Widener belonged to that class of American collectors, who, while some have an innate love of and taste for art, acquire more from the pride of possession than from any real love of the subject. He enjoyed most, as he did in his business life, the competition and the chase, than the object secured itself. Naturally, during the first years of his collecting, he bought a number of works, especially pictures, whose attributions were doubtful, and within the past ten years brought suit or contemplated suit against two well known European dealers who had sold him many of the more important works in his collection, and who had retired from business in consequence, one living in a handsome villa near Brussels, and the other in a fine Paris mansion. These dealers finally compromised with Mr. Widener, who was also advised by other dealers to accept a settlement, and replacing some of the doubtful pictures by others owned or secured by them, and aiding in the sale of others, the matter was finally settled. This case was never made public, but was the talk of art circles for a long time. After this weeding out, and a drastic weeding out it was, of Mr. Widener's collections he bought more prudently and wisely, chiefly from Knoedler and Co. and the Duveens, so that his collections now have a high average of merit. His son, Mr. Joseph E. Widener, who has more taste for and love of art than his father and naturally has had greater opportunity for study, has greatly improved the collections.

Widener Art Collections.

"Mr. Widener's art collections," says the N. Y. Times, "are comparable in value and importance to four or five other collections in this country, and Canada, notably those of the late J. Pierpont Morgan, the late Benjamin Altman, the late Sir William Van Horne, Henry C. Frick, and Mrs. J. L. Gardner of Boston. It is impossible to place any money value on his treasures. In one season alone, that of 1914, he is said to have spent \$1,250,000. In that year he bought the tiny but exquisite "Small Cowper Madonna," by Raphael from Duveen Bros. for a sum said to have been in the neighborhood of \$700,000; five superb pieces of Chinese porcelain for \$300,000, the "Moresini" helmet from the Arnold Seligmann and Rey, and a marble portrait by Desiderio de Settignano.

"The Mill," by Rembrandt, one of the (Continued on Page 3.)

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

NOVEL ART SUITS.

The suit brought by the executors of the Ichabod Williams estate against the Scott and Fowles Co., to recover the value of two pictures sold at auction by the estate last February, through the American Art Association, and the suit recently tried in London, with a regrettable jury disagreement, brought by Dowdeswell and Dowdeswell against a Mr. Jones, also a dealer, to recover the value of certain sketches attributed to Constable, and bought by them at the well known London auction rooms of Robinson and Fisher, told of elsewhere in our columns, are novel incidents and have points in common.

They are novel in that in both cases the plaintiffs have sued and sue the original seller and buyer, respectively, and not the auctioneers through whom the sales

were made, as is generally the case when goods auctioned are afterwards questioned or refused by buyers. The cases have a similarity also, in that in both the plaintiff, Dowdeswells, and the defendants, Scott and Fowles, assert that they bought on the representation of catalogs and without close examinations. It is to be presumed also that both the plaintiff, Dowdeswell, and defendant, Scott and Fowles, banked upon the reputation and reliability of the respective auctioneers, Robinson and Fisher, and the American Art Association, and possibly upon the statement of said auctioneers, who, themselves, have been deceived.

TWO ART COLLECTORS.

The recent passing of Mr. P. A. B. Widener of Philadelphia, whose art collections are among the largest and most valuable in the country, and which so soon follows the death of another American collector, the late Sir William Van Horne (Sir William was a native of Illinois), brings to mind the differing qualities of art collectors. The contrast between the two men in temperament, and method of collecting was strong.

Sir William was a collector of art works because possessed of an innate love of and taste for art, a remarkable memory, and an insatiable desire to study and improve himself, and because he also had the faculty, rare among art collectors, of being able to paint and draw well himself. He naturally began, early in his career, to acquire art treasures with personal knowledge and to judiciously and carefully add to them, until he surrounded himself with a remarkable assemblage and method of collecting was marked.

Mr. Widener became an art collector only in his later years and during his strenuous early and middle life, and presumably without any inborn love of or taste in art, such as Sir William possessed, did not turn his attention to the subject until after he had amassed a great fortune and was enabled to relax from his business cares. Then, when because it was and is the fashion for rich Americans to build or own art galleries, or because he enjoyed the pursuit, and the capture of costly art works from rival multimillionaires or for both reasons, he formed, too rapidly at first, and to his cost—for he later found numbers of his purchases spurious or doubtful—an art collection.

The pride of possession was probably his chief inspiration in the formation of his collections, but after a time, and through and by association with and necessarily some study of his pictures and art objects, he became attached to them and desirous of acquiring more. Towards the last of his active years, for he has been a semi-invalid for a considerable period he "plunged" as it were, and his purchases of the Boucher panels, Rembrandt's "Mill" and lastly the Panshanger or Cowper Raphael were for sums that the American dailies revelled in headlining.

So it may be said of the two dead collectors—Sir William collected "art for art's sake"—Mr. Widener from the pride of possession and to follow the fashion. Which was the true collector?

PHILA. WATERCOLOR SHOW.

The thirteenth Annual Exhibition of Watercolors, Pastels, and Black and Whites combined with the 14th Annual Exhibition of Miniatures is now on in the Academy Galleries, through Dec. 12. One might well say, before going into a detailed description of the work now on view, that the most interesting features of the collection are the groups of designs for costumes and stage settings by Leon Bakst, the Russian artist, whose work has already been seen in a number of American cities, but never here before, and the group of 17 decorative paintings in water color by Alexander Robinson, very unusual in facture. Bakst's studies in color, of adaptations of ancient Russian costume to modern requirements used in "Boris Godounow," of Italian costume in the representation of "Pisanelle," of ancient Grecian and of Oriental dress, costumes for the Imperial Russian Ballet and those designed for the "Apres-midi d'Une Faune" occupy the whole of the wall space of Gallery G, while the place of honor in the long Gallery F is conceded to his designs for the "mise en scene" of the same stage productions, executed also in water color. These works have every appearance of being the result of a wonderful measure of patient historical and archeological research, united with a fine appreciation of the effect of the use of pure color upon the temperament sensible to visual impressions of a positive kind, of unusual vividness.

Robinson's group of decorations painted in aquarelle, absolutely bold and free in handling, should be regarded, not as attempts to copy the model he has before his eyes, but, with a higher aim, as efforts to solve problems of schemes of color suggested by the scenes before him.

Watercolor Display Small.

There is not a very numerous collection of works in watercolor or pastel besides these or many of equal merit to engage the attention of the visitor here. Favorable notice, however, should be given to a group of Arizona and California landscapes by Francis McComas. Hayley Lever is represented by a group of cleverly brushed watercolors of Gloucester, Mass. Fred Wagner shows a number of freely touched works, drawn from local surroundings. Jane Peterson exhibits a group of capital sketches in gouache of Gloucester, including one especially notable entitled "The Old Shipyard." Felicie Waldo Howell exhibits equally clever work in the same medium, "The Pier," being one of the best in a group of oils. Alice Schille shows her well known ability as an aquarillist in a number of East Side, N. Y., pictures, one especially "A Colorful Street" has genuine realistic noting. Interesting portraits in pastels and chalks are shown by Mary Cassatt, and Cecilia Beaux and there is a beautifully drawn portrait in pastel of the late William T. Richards and landscape painted by John McLure Hamilton.

Work of the Illustrators.

The leading American illustrators are out in force, the Beck Prize probably having something to do with it. M. C. Wyeth, with an oil entitled "A Beach Tragedy," Thornton Oakley with some charcoal sketches of the Pyrenees, Joseph Pennell with a new set of lithographs of Independence Hall and Geo. Harding with some interesting pictures of New Guinea. Frank Brangdyn shows a number of etchings of Bruges. Violet Oakley exhibits a series of studies for a mural decoration of a historical character designed for the Court House in Cleveland, Ohio, besides a number of portraits and other drawings. Jessie Willcox Smith shows some charming Mother Goose illustrations, Elizabeth Shippen Green Elliot a group of clever illustrations done in charcoal. Gustave Baumann exhibits some remarkably good wood block prints in color. Among the interesting drawings for illustration one must not fail to mention a set by W. J. Aylward of scenes in the war of 1812 published by Harper Brothers.

The Miniature Exhibit.

The exhibit of miniatures is both varied and good in qualities not necessarily confined, in these days, to portraiture. Landscapes, marines, animals and still life are some of the subjects on the little ivories. Be this as it may, one instinctively turns first to inspection of pictures of human personalities such as Margaret Kendall's portrait of "Mrs. V. S. Mitchell," Laura Coombs Hill's of "Mrs. Geo. W. Chadwick," Mabel R. Welch's of "Mrs. W. G. Haan," Emily Drayton Taylor's of "Anne Elliot," "Youth" by Margaret Foote Hawley, "Miss Polly Page" by A. Margaretta Archambault, and Heloise Guillov Redfield's portrait of "Mrs. Norman Trump."

Sally Cross has a portrait of "George Moore." Stella Lewis Marks gives charming pictures of "Blue Bow" and "Sweet Seventeen." A fine portrait of "General Sir Evelyn Wood" by Constance Cumming is very effective. Two good little marines by Harry L. Johnson deserve mention as also one well painted still life by Minerva Chapman.

Eugene Castello.

GOZZOLIS AT THE MUSEUM.

There were two features of unusual interest, shown on Nov. 5, at the Metropolitan Museum press view, namely four panels, in a fine state of preservation, by Benozzo Gozzoli and a remarkable little bronze Greek statuette of Hercules, supposed from his pose to be inebriate. All are recent acquisitions. The Gozzoli's originally formed part of a retable or altar piece in the chapel of the Allessandri family in the Florentine church of San Piero Maggiore, abandoned after a partial collapse in 1784. They were then removed to the palace of the Allessandri family from which they came to the Museum. Ascribed by Vasari to Pesello they are now held to be with no



CONVERSION OF ST. PAUL

B. Gozzoli.

One of 4 Panels at Metropolitan Museum

doubt by Gozzoli. The subjects are "St. Peter and Simon Magnus," "The Conversion of St. Paul," "St. Zenobius Resuscitates a Dead Child" and "Totila Before Saint Benedict."

Other recent acquisitions shown are 16 Korean pictures of various periods. The bulletin contains a report of the work of the museum's Egyptian Expedition 1914-15, made possible by the Robb de Peyster Tytus Fund. Director Robinson made the interesting announcement that a special exhibition of textiles is being prepared to open the latter part of the month and continue until February.

TAPESTRY LOAN EXHIBIT.

The loan exhibition of tapestries now in progress in the Pa. Museum, Memorial Hall, Fairmount Park, Phila., has been assembled and arranged by Mr. George Leland Hunter, who contributes a valuable introduction to the catalog. He tells us that practically all the world's great tapestries that survive—tapestries of the type made famous by Arras in the fourteenth and fifteenth centuries, by Brussels in the XVI-XVII, by the Gobelins in the XVII, and since—are French-Flemish, and were woven in Flanders or northern France. Those made in Italy and Germany and England were for the most part the work of errant Flemish weavers, and apt to be inferior in weave and dye. Of the great tapestries of antiquity, of ancient Greece and Rome, we have only literary evidence. But of French-Flemish tapestries—Gothic, Renaissance, Baroque, and eighteenth century—hundreds of the most splendid examples survive. And they survive not only in European collections, but also in America, in the Morgan and other famous private collections, and in the Metropolitan and Boston Museums. In the loan collection of tapestries at Phila. the origin, history and renaissance of tapestries are illustrated adequately. Gothic, Renaissance, Baroque, XVIII century, and modern are all there. The collection contains 83 pieces, lent by Edward A. Faust of St. Louis, P. W. French & Co., Gimpel & Wildenstein, Jacques Seligmann & Co., Mrs. C. Wheaton Vaughan, James L. Breese, George Howe, William Baumgarten & Co., Duveen Brothers, Mrs. John Harrison, Daniel M. Barringer, Mrs. Edwin N. Benson, Jr., Charles M. Ffoulke, Mrs. Charles E. Dana, Rodman Griscom, Lewis & Simmons, J. J. Seibels, John D. McIlhenny, Mrs. C. C. Harrison, Mrs. Archibald Thomson, and others.

OBITUARY.

Fernand Falco.

Fernand Falco, who married the eldest daughter of Mr. Jacques Seligmann by his first wife, was recently killed in France when at head of his men he attempted to take on the German trenches. He was a great favorite with his father-in-law, only 33 and the son of a former President of the Paris Board of Trade. He distinguished himself early in the war and soon rose to the rank of Captain, winning at the same time the coveted Croix de Guerre. The sincere sympathy of a host of friends and acquaintances have been extended to Mr. Seligmann in his great loss.

(Continued from Page 3)